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American Art News

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EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duvene Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswells, Ltd.—Fine old masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery.—Old masters.

Obach & Co.—Pictures, prints and etchings.

Hamburger Fres.—Works of Art.

Kelekian Galleries.—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries.—Old Masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres.—Art Oriental.

Reiza Kahn Monif.—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries.—Ancient works of art.

AUCTION SALES.

Fifth Avenue Art Galleries, 1, 3, 5 West 45 St.—Ancient and modern paintings collected by the late J. D. Ichenhauser, Mar. 22, 23, 24, at 8.15 P. M.



PUSHING OFF THE BOAT,
By Augustus Koopman.

In exhibition at Knoedler Galleries.

Wm. B. Paterson.—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery.—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

S. T. Smith & Son.—Carefully selected pictures by Old Masters of all schools.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey.—Greek and Roman coins.

Canessa Galleries.—Antique works of art.

Compagnie Chinoise Tonying.—Chinese antique works of art.

ROME ART SCHOOLS UNITE.

It is officially announced that the American Academy in Rome and the American School of classical studies there have united under the former name. The site for the new academy, as has been already announced, is the Villa Aurelia, which was bequeathed to the Academy by the late Mrs. Clara J. Heyland. To carry out the plans of the academy it was necessary to raise by subscription about a million dollars. Of this amount \$100,000 was subscribed by each of the following: J. Pierpont Morgan, Henry Walters, James Stillman, W. K. Vanderbilt, Henry C. Frick and Harvard University. As a memorial tribute to the late Charles McKim, an additional sum of \$100,000 has been raised.

Mr. John W. Beatty, Director of the Carnegie Institute, announces the recent purchase of "The Timber Truck," by Anton Mauve, which has been added to its permanent collection.

INNESS LANDSCAPES SOLD.

The Reinhardt Galleries made a quick turn and an unusual one in their recent transaction in Inness landscapes. It was only a fortnight ago that the *American Art News* announced the purchase by the galleries of 16 finished oils and two sketches—all landscapes, and all thoroughly representative of the dead master's art, from Mr. Emerson McMillin of New York, and it is now a pleasure to announce the sale of the entire collection to Mr. Edward B. Butler of Chicago, himself a landscape painter of ability, and who has presented the pictures to the Chicago Art Institute. The event has created a natural sensation, not only in Chicago, but in art circles the country through, and even before the announcement of the sale, and when the pictures were first placed on view at the Reinhardt Galleries in Chicago, they were visited in one day by 3,000 people alone. It is understood that the price paid by Mr. Butler was some \$150,000.

The *American Art News* expressed the wish, which was also that of Mr. Reinhardt, that some art patron might secure the pictures for the Middle West, and it is therefore all the more gratifying to this journal, as it must be to Mr. Reinhardt, that the wish was so soon fulfilled. Mr. Butler, commenting on his purchase of the pictures and his generous gift of the same to the Art Institute, said in substance: "George Inness was not only the greatest painter America has produced, but more and more is believed to have been the greatest landscape painter who ever lived. * * * This unique collection could have been more profitably disposed of to either one of two museums in the East, but Mr. Reinhardt preferred to have it remain in Chicago."

Mr. Frank G. Logan, vice-president of the Art Institute, said in substance: "This gift of Mr. Butler's is the most important made to the Art Institute and the City of Chicago in recent years. * * * One must realize its value to student work, to lovers of Inness, and to Chicago—for the world must now come here to study his art; they go to London and the National Gallery to study Turner. There are 18 pictures, as compared with ten, owned by Mr. J. W. Ellsworth in New York, nine inherited by the artist's son, George Inness, Jr., six at the Metropolitan Museum, four at the National Gallery in Washington, two at the Corcoran Gallery, one at the Boston Museum, two in each of the St. Louis and Worcester Museums, and three in the collection of A. T. Humphrey, five in that of W. T. Evans, and two or three each owned by Messrs. Hutchinson, Ryerson, Cudney, Blair, and Mrs. Potter Palmer of Chicago." The Chicago Evening Post says that "George Inness occupied the same place in American art as Constable in English art, that when Inness' paintings were taken to London, even before he had reached the height of his powers, the European critics declared that an American art had come to the light, and that with his great confreres of the same period, Homer Martin and A. H. Wyant, George Inness brought American landscape painting to the first place in the world's art."

EXHIBITIONS NOW ON

Old Masters at Ehrich's.

The limitations of time and space prevented more than a brief notice last week of the unusually important and interesting exhibition of selected old masters now on at the Ehrich Galleries, No. 463 Fifth Ave., through March 25. Further study of these works impresses one with their exceptional quality and beauty. The life size portrayal of "Christ Bound," which Mr. Ehrich ascribes with conviction to Murillo, and which certainly has all the characteristics of rich color, beautiful deep flesh tones, and an indefinable rapturous, devotional expression, is very similar to the painting of the same subject by the Spanish master at Cadiz, but there are certain differences in the arrangement of the drapery and other details, discoverable on comparison with a photograph of the Cadiz picture. Near this interesting and important canvas hangs a half length life size portrait of a young man, with still life accessories, by Ferdinand Bol, shown in the exhibition of 100 masterpieces at The Hague in 1903, and described in Dr. H. de Groot's catalogue of that display. This canvas is beautiful in quality, and fine in expression and action, for the subject, evidently a young artist, is depicted leaning forward to study some antiques before him on the table. While many lovers of Van Dyck prefer his Genoese period, there is a half length portrait in this display of the celebrated Sir Thomas Chaloner, one of the Regicide Judges, of this English period, so fine in expression and modeling, and so rich and deep in color, as would make it more than satisfactory to even these. It is a very sober, serious and fine face, half covered with a light beard, which looks out at one under the broad felt hat of the period in this superior canvas, and one that makes it easily understandable how the subject was perplexed and distressed by the political problems of his day, and how finally, swayed by his conscience, he deserted the gay Charles I for the stern Cromwell.

That quaint old master of the "Death of the Virgin" is well represented in the display by a characteristic little panel, of the Virgin and Child, with a landscape background, so fine and rich in quality as to almost suggest Van Eyck. A landscape with figures "Departing for the Tourney" by Schiavone, is also exceptionally rich in quality. The landscape, unusual for the period, is good in perspective, well composed and finely lit. There is a Cassone panel and ends of the schools of Pessalino, depicting the crowning of Frederick III by Pope Nicholas V in 1453, very rich in color, and a spirited study by Rubens, "The Bull Fight," which Dr. Bode warmly endorses, noticed last week. A half length portrait of Bianca Capella by Bronzino, should be seen by all admirers of this master, for in detail and expression it is a remarkable work. There is also a head of a man by Ambrosius Benson, stronger than either the two good examples which represented him in the unfortunate picture collection of the late Robert Hoe. To some art lovers the "clou" of the exhibition will be the three quarter length standing presentment of a young Franciscan monk in his robes and cowl by Zubaran, the early Spanish master, a remarkable study of expression, the grays and browns of the coarse gown most ably painted. Altogether this exhibition in the quality of its individual numbers and its general effect, is one of the best ever seen in these galleries.

Works by Albert Sterner.

For its second exhibition in its new galleries at No. 305 Madison Avenue, the Berlin Photographic Company has arranged, through its manager, Mr. Martin Birnbaum, an exhibition of 20 lithographs, 23 monotypes, and ten drawings, by Albert Sterner, which will remain on exhibition through March 25, and be followed by a display of recent works by Arthur Friedlander, to open on March 27th for a fortnight, and later by one of recent works by Ernest Haskell, to open on April 12 for a fortnight.

Mr. Birnbaum has written, as the foreword of the catalogue, a sympathetic appreciation of the works of Albert Sterner, the best of which in lithography he classes with that of Whistler, Shannon, Pennell, Fantin-Latour, Menzel, Legros, Gavarni, and others. He summarizes the chief characteristics of Sterner's work, as "sincerity, fine sentiment, and almost unique emotional qualities, delicacy, naturalness of line, and a happy mingling of subtlety and directness," speaks of his versatility and says that, "as is the case with many artists of a high order of merit, Sterner turns to the nude to find the best theme for the embodiment of his powers."

With this estimate the writer is in agreement only in part, and cannot find in Mr. Sterner's many studies of the nude that "fine sentiment" that Mr. Birnbaum discovers, but a certain sensuality and even a touch of coarseness at times. There is no question, however, as to his versatility, and the man who can produce such excellent lithograph drawings as "Marcia," and "The Convalescent," such pure monotypes as "The Gray Vase," "The Echo," "The Model Resting," so admirably drawn and charming in tone and quality, such delicate and decorative productions by the same process, as "The Little Bathers," "The Tower," and three studies of the nude, and again the "Green and Orange," "The News," "My Boy," and "Study of a Head," so strong in color and lovely in expression, again all monotypes, the Whistlerian "Fireworks," and finally some of the drawings in sanguine, must certainly have versatility and ability.

Mr. Sterner should change his model for his nude studies occasionally, for one tires of the petite brunette, who seems to figure in all of his exhibitions, portrayed in all mediums, good and graceful as her figure may be.

Five Artists at Macbeth's.

The second of a series of group exhibitions of American paintings at the Macbeth Gallery, No. 450 Fifth Ave., now on, to continue through Thursday next, Mar. 22, is composed of six examples each of those well known painters, Chas. H. Davis, Paul Dougherty, Daniel Garber, William Sartain, and F. Ballard Williams. The examples of each man have been well chosen to show their characteristics and methods of painting. Perhaps the best of the works of that always able landscapist, Chas. H. Davis, are the rich colored, "Rosy Afterglow," the delicate "Early Summer," and the clear aired "September Morning." Dougherty's six marines are all transcriptions of sunlit days on the rock bound and stormy Cornish coast, where "the everlasting thunder of the long Atlantic swell" beats upon the "ancient land of Lyonesse." The artist's continued study of the surges of old ocean result in more and more powerful and truthful transcriptions of its might and majesty. The young Daniel Garber, who portrays the varied moods of the seasons on the American landscape, with a novel freshness of view and delicate tenderness and sym-

pathy, is well represented. Perhaps he is at his best in the "Summer Day." The "painter of the marshes," William Sartain, shows, as always, those faithful feeling transcriptions of long distances and far horizons on yellow tawny afternoons, while F. Ballard Williams gives us his "Enchanted Reveries" of rich full aired landscapes, and one of his Monticellian female figure groups, decorative in the extreme.

Works by Campbell Phillips.

An exhibition of twenty-four canvases by J. Campbell Phillips opened at the Katz Galleries, 103 West 74 St., on Monday, to continue until March 25. Some of these have been seen before, as for example, his always attractive, "The Greatest Possession," charming in sentiment and arrangement, and "Mother's Love," well composed and good in color. There is an interesting portrait of Crystal Herne, the actress, and an excellent likeness of J. Scott Hartley, well modeled and nice in tone. "The Winter of Life" is a broadly painted head of an old man, virile and ably handled. There are also fine portraits of Dr. Simon Baruch, Mrs. A. N. Cohen, B. West Clinedinst, and Mr. Melville H. Regensburger.

Among the landscapes is an interesting presentation of "Autumn's First Touches," good in values and color. "Early Moonlight" is a well lit poetical rendition of the subject, and "Sussex County—England," is fresh in color.

At these galleries there is also a group of pastel drawings by Warren B. Davis. This is a remarkable exhibit of draughtsmanship and knowledge of the human form, which the artist depicts successfully in various attitudes. Graceful figures singly and in groups are ably modeled and presented with sincerity that prove the artist's individuality. It is a display well worth seeing.

Fraser and Rubins' Monotypes.

With the remarkably strong and impressive display of marines and a few landscapes by Charles H. Woodbury at the Folsom Galleries, No. 396 Fifth Avenue, and which ends, all too soon, to-day, there were shown in another room a display of monotypes, or prints, by James E. Fraser and H. W. Rubins. This seems to be a season for the display of monotypes, and will doubtless inspire numbers of amateurs to try their hands at monotyping, with consequent disappointment, for successful monotypes must have behind them a good knowledge of drawing and exceptional artistic feeling and ability. The method of producing monotypes, which are really impressions on paper, taken from an oil painting, or sketch, is to make a study on a hard surface and print from it while the paint is still wet on damp Japanese paper. As Mr. Fraser is a sculptor, the subjects of his monotypes were figures from strong models, all finely drawn and impressive. Mr. Rubins only showed a few figures, and works more in landscape, in which he is very successful. Some of his compositions were really beautiful, and had effective tonal quality remarkable in monotypes.

Art at Union League.

The second exhibition at the Union League Club, under the auspices of the new art committee, opened too late last week for more than brief mention. It offered such a combination of superior, well chosen and recent American paintings, and a display of oriental porcelains, pottery and bronzes, as to make it almost unique among the season's exhibitions. It is pleasant to be able to recall that the exhibition attracted throngs of visitors and was a deserved success. The pictures could not fail to draw. John W. Alexander's latest canvas, well called

"A Triumphant Alexander," a presentment in his accustomed manner and method of a tall and graceful maiden, most beautifully posed, standing and holding a glass bowl in her hands, the sunlight bathing her beautiful head, her dainty waist and outstretched arm, and the shadows most luminous, was a distinguished and effective work. George de Forest Brush's little "Head of a Child" in modeling, flesh tones, and expression, was a modern Franz Hals; J. Alden Weir's early, simple and truthful, portrait of a little girl; F. J. Waugh's typical marine and coast scene, with its remarkable translation of the majesty of ocean surges; Bruce Crane's yellow tinted, poetic sunrise; Ben Foster's mysterious and tender "Evening Mists;" E. L. Henry's characteristic, carefully studied, and historically valuable presentment of a quaint early colonial wedding, R. W. Van Boskerck's rich, deep-hued, landscape, with well managed greens; F. S. Church's excellent delicate colored girl with leopards "The Sirens," and Harry Watrous' altogether delightful well drawn and thoughtful good story picture, with its expressive title "A Trip to Sea, a Wedding Ring, and He," were perhaps the most notable works shown.

The arrangement of the small gallery, as an art object room, in which were displayed a remarkable and rarely beautiful collection of oriental porcelains, ancient Han pottery, IX Century Rakka ware, and a group of Chinese cloisonne enamels and ancient bronzes, was so beautiful as to elicit a chorus of admiration from all visitors. The color scheme of the gallery, a light tan, the arrangement of the cases, and especially the lighting of the rare and beautiful objects shown, all combined to form a picture of rare beauty and wealth of color. The rare taste and remarkable knowledge of Mr. Thomas B. Clarke were evident at once in this gallery. It was due to his interest and initiative that the members of the club, some years ago, formed and gave to the club a collection of Oriental porcelains, which, with other pieces, loaned by members and Mr. Clarke were shown in this display. Some of the early Persian and Mesopotamian wares came from the Kelikian galleries.

Pictures by W. R. Leigh.

An exhibition of fourteen canvases by W. R. Leigh opened at the Powell Art Galleries, 983 Sixth Ave., Mar. 11 to continue through Mar. 25. The feature of the display is a group of pictures of the Grand Canyon of Colorado in sunshine, storm and moonlight, and are serious and truthful presentments. Mr. Leigh also shows several landscapes and two figure compositions. "Sage Country," a "star" picture has lovely color with good distance and a fine sky, and is an admirable work in every way. "Corn Grinder" has a well-drawn female figure and good sunlight effect. "Pueblo Town" is an interesting composition, delicately colored and nice in tone, and "The Grizzly's Last Stand," has fine and dramatic action and is an unusual conception. A "Portrait of Mrs. A." is a dignified work, well composed.

Josephs' at Haas's.

Julius Josephs' exhibition of sixty canvases at the Haas Galleries, 648 Madison Ave., showed the artist to be versatile as well as energetic. The display included landscapes, street scenes and figure compositions, painted in France, Belgium, Holland and Venice. While the subjects were not always well drawn they were painted with directness and were good in color. Charming bits of France reveal "Fontainebleau," Montreuil, Moret, Barbizon, Etaples, etc.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.
Collections in America.

New York by Budworth, 424 West 52 St. Mar. 18
Philadelphia by C. F. Haseltine, 1522 Chestnut St. Mar. 18
Boston by Stedman & Wilder, Trinity Pl. Mar. 18
Chicago by W. Scott Thurber, 203 Michigan Blvd. Mar. 18
Jury meets in Pittsburgh. Apr. 6
Press View Apr. 26
Opening of exhibition. Apr. 27
Closing of exhibition. June 30

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Exhibits received. Apr. 14, 15
Opening of exhibition. Apr. 27
Closing of exhibition. May 21

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio.

Eighteenth annual summer exhibition.

Entries to be made by. May 1
Exhibits to be delivered before. May 3
Opening of exhibition. May 20

IN AND OUT THE STUDIOS.

The forty-fourth annual exhibition of the American Water Color Society will open at the Fine Arts building, West 57 St., April 27, and continue until May 21. The jury of selection consists of Colin Campbell Cooper, C. C. Curran, W. H. Drake, Edward Dufner, Jules Guerin, F. Luis Mora, G. Glenn Newell, Leonard Ochtmann, Henry Reuterdahl, William Ritschel, W. Granville Smith and Cullen Yates.

An exhibition of selected works by George H. McCord will be held at the Salmagundi Club from today to March 25 inclusive. The pictures will include 33 pastels, many of which were made in Europe; some in the Grand Canyon of the Colorado, and some in New Hampshire and Maine. There will also be a number of oils, water colors and drawings.

Elizabeth Gowdy Baker gave a charming reception at her studio, 808 Madison Ave., last week, at which she showed some of her recent portraits, among them Edwin Markham, Miss Elizabeth Klapp and Miss Julia Penfield. The evening was not only an artistic but a musical one as well. Mrs. Genevieve Bisbee played several piano selections. Mrs. Baker is now at work upon a portrait of Miss Frances Rush.

The Woman's Art Club exhibition which will open at the Macbeth Galleries on April 8 promises to be of unusual interest this year. Mr. Emerson McMillin has offered \$150 in prizes: the first, of \$100, will be awarded for the best work of art in the exhibition, either painting or sculpture, and the second of \$50 for the best landscape.

The first preliminary competition for the Paris prize of the Society of Beaux Arts Architects, will be held at 16 East 33 St., Saturday, Mar. 25. Mr. William A. Read gives the prize, and the winner will receive \$250.00 quarterly for two years and a half, and be allowed to study at the École des Beaux Arts, Paris.

Francesco Paola Finocchiaro gave a reception at his Bryant Park Studio last week at which some of his recent portrait work was shown. Miss Matsa von Niessen-Stone, of the Metropolitan Opera, sang and Mr. David Smith played the violin. Among the invited guests were Mrs. Edwin Gould, Baron and Baroness San Severino, Mrs. Ben Ali Haggin, Mrs. E. Marcy Raymond and Mr. and Mrs. William Salomon.

TWO COLLECTIONS SOLD.

Paintings numbering 113 owned by Mr. Charles Minzesheimer and Mrs. Tew Hofstetter, with additions, were sold at Clarke's Art Rooms, Mar. 9 and 10. The sale was not successful and realized some \$18,310. Four paintings attributed to George Inness brought \$35, 40, 140 and 130 respectively.

Hugo Ballin and Mrs. Ballin sailed for Algiers on Mar. 11 to be absent several months.

J. G. Brown's canvas "Don't Worry" has recently been purchased by a collector in Seattle, Wash. This is the first time in thirty years that this artist is not represented at the annual Academy. The picture he had intended for the exhibition could not be finished, owing to his difficulty in getting children to pose, as on account of the strict school laws, he can only employ them on Saturdays. Mr. Brown mentions the fact that no more ragged children are to be found nowadays, since better clothes and cheaper can be had. Consequently his early pictures of ragged newsboys are now historical. He also finds types much improved in intelligence, but less picturesque for his purpose. He paints men and women, and not so many boys as formerly, and in his eightieth year is as energetic and interested in painting as he ever was.

JULIEN GRADUATES DINE.

The Fourth Annual Dinner of "Les Anciens de l'Academie Julien," was held Monday evening last at the Hotel Brevoort. Over sixty members out of a total of one hundred, were present at a most enjoyable dinner. According to studio custom, a "massier" was appointed. Leo Mielziner acting in that capacity. There were berets, blouses and corduroys in plenty. Many contributed their worst works for the Salon des Refusés. Two enormous medals of alleged gold and silver were given the holders of first and second place.

The jury were the "garçons" who served the dinner. Messrs. Mielziner and Mott-Smith secured the prizes. The exhibition would have made the "fakirs" envious. After dinner the lantern slides showed familiar scenes to all the men. Paris, Etretat, Grez, Giverny, the streets of Paris and others recalled many memories. Stories and songs by the several members occupied the rest of the evening. This annual reunion was voted the best of all. Any graduate who is not enrolled should apply for membership to Mr. J. W. Fosdick. A letter from Jules Lefevre was read, extending greetings to old students.

Among the artists present were Frank T. Hutchins, William Laurel Harris, Charles R. Lamb, Irving R. Wiles, E. P. Sperry, William R. Derick, Francis C. Jones, Jean Pierre Laurens, William De Lefferts Dodge, Harry Van Der Weyden, Carlton T. Chapman, Charles Hoffbauer, August Franzeen, Leon Dabo, Charles C. Curran, Orlando Rouland, Percy Wilde, Lionel Strauss, Frank A. Bicknell and Cecil Chichester.

Troubetzkoy Sculpture Show.

The exhibition of sculptures by Prince Paul Troubetzkoy at the Hispanic Society of America's Gallery, 155 St. west of Broadway, closed on Sunday last. It opened on February 12, and during the month of its continuance was visited by 23,665 people, a remarkable record when it is considered that sculptures do not, as a rule, interest the American public to the same degree as pictures, that the exhibition was held during the height of the winter season, with its numberless distractions, and that the gallery is somewhat remote from the centre of population and movement in New York. Such an attendance would, however, astonish the members of the Academy of Design, whose exhibitions are held at the far more accessible and centrally located Fine Arts Galleries in West 57 Street. It will be remembered that 159,000 people attended the display of Sorolla's pictures, also in the same museum, two years ago. Sorolla, by the way, is having great success with the exhibition of his 158 pictures, all painted within the last two years, at the Chicago Art Institute, and many of them have been sold.

The Troubetzkoy sculptures, of which several have been sold, although these will remain with the exhibition, will be shown at the Albright Gallery in Buffalo at a near date. It is to be hoped that by the time of their exhibition, the recent resolution of the Buffalo Board of Aldermen calling for the draping of all pictures and statues of the nude in the Albright Gallery, will be rescinded, as otherwise the sculptor will be obliged to provide drapery for the several nude figures in his display.

The exhibition of Mexican majolicas and other early Mexican pottery, owned by Mrs. Robert W. de Forest in the Numismatic Society's Gallery, adjoining that of the Hispanic Society, and which closes to-day, had been visited up to March 9 by 6,168 people. These majolicas and other potteries, carefully selected, were interesting and instructive from a historical as well as an art standpoint. Some pieces were very attractive, artistic in shape, and good in color. For the most part, the collection evidenced the influence of the early Spanish art brought over by the priests and monks who accompanied the Spanish conquerors and adventurers, and were consequently somewhat crude in design and drawing. It was curious to note the evidently close relationship, especially in some of the larger vases, of bluish tint, some with iridescence, between the early Mexican pottery through that of Spain, with the pottery of old Persia and Asia Minor.

Wolfe Art Club Show.

The Catharine Lorillard Wolfe Art Club is giving the fifth of a series of exhibitions at the club rooms in Grace House, 802 Broadway. Distinctive in style and sunlight are the canvases of Miss Leslie Emmet and Miss Mary Rogers. Miss Ellen Ravenscroft's monotypes ably suggest the blue of Spanish skies, the joyousness of a French landscape and the mystery of night on a college campus. And there is to be enjoyed a dignified interior of a French peasant's cottage by Miss Alethea Platt, who spends many of her days among the humble folk in the French provinces. Miss Marie de Jarret Norris' decorative panels show the influence of her studies in Japan. Miss Alice Judson's boat studies are well defined and Mrs. E. M. Scott has lent two of her delightful flower studies.

It would be well to give more than a cursory glance at the photographs executed by Miss Marjorie Kinkead. The poses are simple and the likenesses are not marred by too great a blending of the sitter.

THE ROME EXPOSITION.

J. Carroll Beckwith in a recent letter to the N. Y. Tribune from Rome says in part:

"The exposition of 1911 in Italy will celebrate the fiftieth anniversary of United Italy—the completion of the first half century in the life of a new and young Italy.

"Our own United States pavilion is well on toward completion. Its construction is in charge of Mr. Pryor, from the office of Messrs. Carrère & Hastings. I was impressed by the commanding site selected by our ambassador, Mr. Leishman. High above the large central avenue, bounded on each side by the pavilions of the participating nations, it overlooks a gracefully descending greensward, terraced with plots of flowers and shrubbery. Next to it on the east comes the French building, also well advanced. Our structure is purely Colonial in style, of brick with white trim. It forms two sides of a court, the latter being laid out in a formal garden, with a central fountain surrounded by a balustrade, while steps descend to the lower terrace. The building is fireproof, constructed of reinforced cement with wire lathing and 'tapestry' brick facing. There are five galleries for painting and sculpture, and our American artists will have an excellent opportunity to show to the art critics and amateurs of Europe the high character of our American school of to-day.

"On the opposite side of the central avenue, facing us, is the British Building, already completed. It is Georgian in character, rather a long façade of one story, with a monumental central entrance, topped by a pediment supported by columns bearing the arms of Great Britain. Here will be held a very beautiful exhibition of eighteenth century English portraits, together with the modern display."

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THE TRUE MONA LISA.

We have refrained from any expression of opinion as to the merits of the controversy over the respective claims to genuineness of the "Mona Lisa" in the Padro at Madrid or the Louvre in Paris, to which the N. Y. Herald has devoted many columns under scare heads.

The Paris correspondent of the N. Y. Evening Post, "S.D.," treats the matter it seems to us, in such a clever and convincing manner and his summing up appears to be so judicial that, in our opinion, it should be the final word on the subject.

S. D. says in substance:

"How is it no one makes an obvious remark? Even if the Louvre picture were Mona Lisa copied or Mona Lisa old, what then? It is the Louvre portrait, and not the bright-colored, young face of Madrid, which has fascinated and perplexed the world century after century. Surely, a painting is as good as it looks. The phil-

osophy of Leonardo's time taught him that art represents that which pleases when seen. It is the Louvre picture which has pleased when seen, which was good when looked at by the formidable list of art writers in M. Reinach's list—a list which might have been doubled if he had consulted English literature. In his documentary demolition of the sentimentalism of more than two centuries, there is no malice against the Madrid picture, which he evidently did not know even as a copy. All the world's sentiment has been poured out over the Louvre picture, and no other. On its smile generations have looked and looked again and gone away to be haunted by it, trying vainly to utter its secret.

"No doubt colors, with or without varnish, grow dark with time in this climate. The high, dry air of windswept, unmanufacturing Madrid has an advantage in this over all other art centres of the world; and those who wish to see how 'old masters' really used colors must indeed go to Madrid, which is rich enough without appropriating masterpieces that belong elsewhere. Leonardo's art never had its greatness from color. He was the man of drawing, design, exact line, and contour, and his lines all exist in the Mona Lisa of the Louvre verifying still what was said by Vasari only a few years after it was painted, well nigh four centuries ago: 'He who would know just how far art can imitate nature, let him compute it for himself from an examination of this head.'"

METROPOLITAN MUSEUM.

Director Robinson announces a large number of recent accessions to the Museum, including oils by American artists, and 2,500 specimens of Japanese netsukes and ivories, the latter the gift of Mrs. Russell Sage. The collection was made by A. C. Vrooman, of Pasadena, California, and is said to rank with the Franko collection in the British Museum.

Chief among the oils, by American artists is the portrait of Connie Gilchrist, "The Gold Girl," by Whistler, the gift of Mr. Geo. A. Hearn. There are examples by John S. Sargent, "The Hermit" and "The Padre Sebastiano," and the last picture painted by Winslow Homer, "Shooting the Rapids," the gift of Charles S. Homer, brother of the artist.

"Peonies," by Wilton Lockwood, shown at the Winter Academy, has been purchased from the Hearn fund. "Up the Hudson," by George Bellows, is a gift from Mr. Hugo Reisinger, and a large bronze figure, "Universal Peace," was presented by Mr. Jacob H. Schiff.

Among the Egyptian antiquities, the Museum has acquired a stone slab from a tomb in Granada, Spanish-Moorish, XIV century; a silk fabric of XVI century, gifts from Dr. Bashford Dean.

More than 500 volumes have been added to the library, most of them by purchase.

Among other donors are Mrs. Morris K. Jesup, William L. Andrews, P. A. B. Widener, Clarence B. Moore and Miss Margaret Taylor Johnston.

A memorial meeting in honor of the late John Quincy Adams Ward, was held by the National Sculpture Society in the Fine Arts building, Thursday evening. Several prominent men addressed the meeting on Mr. Ward's work, of which an exhibition was then opened to last until April 1.

ANNUAL ACADEMY DISPLAY.

(Second Notice.)

In the centre gallery at this year's Academy there are more figure works than in the Vanderbilt, in which landscapes predominate. From E. I. Couse comes a typical study of a Taos Indian, "Sacred Birds," as well modeled and lifelike as usual. A. T. Van Laer has a good Litchfield landscape, and Alexander Bower a realistic Hudson River winter scene. The portrait of Louis Katz, the well known dealer, by George L. Nelson, is a most truthful and admirable likeness and exceedingly well painted, and W. T. Smedley's half length "Portrait of Miss K" is, as usual, well drawn, and richer in color than usual. Charles Rosen's "Shaded Bank" is a little suggestive of Dufner's work, with good light and air, and Victor D. Hecht's "The Tapestry" is an effective and charming figure work. Harry Watrous's "The Surrender" is a sympathetic and charming study of childhood, and Ella Condie Lamb's "The Crystal" is also a good figure work. There are fine expression and good drawing in Martha Walter's "Martha," and much sentiment in Frank T. Hutchens' well painted landscape "Solitude of the Dunes." The beautiful distance and lovely light of Gardner Symons' "Deerfield Valley" are characteristic, and George H. Bogert's "Silvery Evening—Venice" is one of the best works from his able brush in many a day. An usually good landscape by Van Boskerck, a rich Arizona desert and sky by Albert Groll, a beautifully lit California coast scene by Howard R. Butler, a lovely winter landscape by George M. Bruestle, a strong spring landscape by Cullen Yates, a full length seated portrait of a maiden, "Golden Glow," a yellow color scheme with beautiful light effect by Jean McLane, and a summer landscape, "The Willows," beautiful in color and charming in air, by Granville Smith, are also notable works.

Some Striking Works.

A little landscape by W. R. Derrick, "Landlocked," emphasizes this strong painter's claims to notice, while W. J. Hays departs from his usual subject, and in "Dutchess Hill" shows a clear aired, fine outdoors with cattle. Birge Harrison in "The Old Saw Mill" sends a faithful and well painted winter snow storm, and Ada G. Murphy a delightful figure study "In Old Attire." A three-quarter length seated portrait of Dr. E. S. Barney in academic robes, by A. L. Kroll is a thoroughly good work, and Glenn Newell's "Winter Outing" is also a strong canvas. The half life size full length portrait of a girl by Elizabeth R. Finley is a serious and careful work, while Joseph T. Pearson's "Group of Geese," deservedly won for him the second Hallgarten Prize.

Mention must also be made of Ben Foster's "Pines at Twilight," Arthur Hoeber's "Joel's Hill," W. Merritt Post's "Pickerel Pond," Lewis Cohen's "Old Bridge, Toledo," C. C. Cooper's picturesque and rich colored "Laufenburg on the Rhine," Paul King's "Giant's Workshop," Marshall Fry's "Quiet Hour," and Charles Warren Eaton's beautiful "Winter Moonrise."

Walter Nettleton's "The Landmark," Guy C. Wiggins' "New York Snowstorm," a truthful virile portrayal of a familiar scene, and Lillian Genth's "Depths of the Woods," a typical outdoors nude, which won for her the first Hallgarten prize, must close this week's notice.

The pictures in the South Gallery and Academy Room, and the sculptures will be noticed next week.

J. B. T.

MR. WASHINGTON EXPLAINS.

Editor American Art News.

Dear Sir:

If my portrait of Mary Ball Washington, which I have lent to the Washington Headquarters, Jumel Mansion, New York City, is not by Adolf Ulric Wertmuller, as I had supposed, I am glad the question has been brought up by Mr. Charles Henry Hart, of Philadelphia, who is an acknowledged authority on Washington portraits.

In an article in the Pennsylvania German of December, 1908, I took occasion to invite inspection, criticism and comment with a view to either verify or discredit the claim of Dr. Spooner, the learned author of the Dictionary of Painters and Engravers, who recovered the portrait in Fredericksburg, Va., about 1850. I said, "And this leads me to call attention to a portrait that is now in my possession, for the authenticity of which I will offer the following, and leave it to the judgment of those qualified to pass upon it, as to whether my portrait of the mother of Washington is what it is represented, and what I am inclined to believe it to be; that is, a genuine and authentic portrait of Mary Ball Washington, the mother of General Washington, painted from life by Adolph Ulric Wertmuller, the Swedish painter who visited the United States in 1784-86 (?), who painted at that time the well-known Wertmuller portrait of Washington and, according to the history in my possession, also made this well-executed portrait of Mary Washington."

It will be observed that I placed a question mark, in parenthesis, after the dates 1784-86, which dates were supplied by Dr. A. D. Davis, from whom I acquired the portrait, and, while his dates did not agree with the accepted record, I thought it probable that Dr. Davis, a life-time collector, had information of an earlier visit of the painter Wertmuller, on which to base his claim. Dr. Davis, at the time I knew him, was, I believe, past eighty years of age. He had known Doctor Spooner intimately, and had had a knowledge of the Mary Ball portrait for many years before it came into his possession, as was shown by Mr. Shelton, through the publication in the *American Art News*, of the certificate given by Dr. Davis when the portrait was transferred to me.

Since it has been in my possession, the portrait has been inspected by a number of artists and art critics, more or less qualified to pass on its merits. As a result of such examinations three conclusions have been arrived at, with singular unanimity:

1st. That the portrait is the work of an artist of exceptional ability.

2nd. That it is a portrait of the period to which it is claimed to belong; and

3rd. That the features bear a marked resemblance to the features of General Washington.

Whether it is the work of Wertmuller is more or less immaterial. The essential claim is that it is a portrait of Washington's mother, and now that it is in a public museum, at the Washington Headquarters, in the old Roger Morris House of the Revolution, at 160th St. and Jumel Terrace, I again invite the inspection and comment of all persons who are interested in historical portraiture.

Very truly yours,

W. Lanier Washington.

Hotel St. Hubert, N. Y.

Mar. 13, 1911.

PETER SCHEMM SALE.

Knoedler & Co. paid \$1,300 for "Amusing the Baby," by Josef Israels, the highest figure at the sale of water colors collected by the late Peter Schemm, of Philadelphia, at the American Art Galleries, Tuesday evening.

The same firm also paid \$410 for "Dutch Pasture and Cattle," by George Poggenbeek. The sale realized a total of \$10,325.

"The Drinking Pool," by Willem Maris, was bought for \$1,200 by N. A. Croden. The same price was paid by R. A. Macdougall for "A Dutch Town Scene," by J. H. V. Mastenbroek. "Unloading the Fishing Boats," by J. H. Weissenbruch, was bought for \$850 by C. Fliermans.

At the first evening's sale, Mar. 15, of the paintings, \$25,875 was realized. Senator W. A. Clark paid \$2,650, the highest price of the evening, for "Late Afternoon," by George Inness. Mr. Knoedler & Co. paid \$1,075 for "Resting," by Israels.

Seventy pictures offered at the third session, Mar. 16, brought \$46,290, making the grand total \$82,490. As at the preceding sessions the prices were low, and in a number of instances notably so. Two Inness's, "Showery Weather," and "Approaching Storms," were passed by the auctioneer without explanation.

LONDON LETTER.

London, Mar. 8, 1911.

The offer made to Lord Lansdowne of £100,000 for his famous Rembrandt landscape, "The Mill," supposed to come from the United States through a London dealer, has caused a sensation here. Meanwhile, as you doubtless know by cable, the Marquis has given the refusal of the picture to the National Gallery trustees and offered to contribute £5,000 towards the purchase price. In view of the dramatic way in which at the eleventh hour the money was forthcoming for the purchase of the Duke of Norfolk's Holbein, it would be rash to assert that Rembrandt's "Mill," will not, after all, be retained in this country, but at present there are small signs of any substantial response. Everybody admits that "The Mill" is one of the most exquisite of the few landscapes Rembrandt ever painted, but the nation is getting tired of purchasing even acknowledged masterpieces from its aristocracy.

Indeed some critics have already openly declared that while America is perhaps more in need of Rembrandts than the United Kingdom, the National Gallery is less in need of another Rembrandt than of representative examples of great modern masters like Courbet, Manet, Degas, Daumier, etc., at present unrepresented. The real trouble, however, is that England is keeping neither her public nor her private collections up to date by the purchase of great examples of modern masters, while she is being steadily depleted of some of her finest old masters.

I hear on good authority that Lord Sackville has sold to an American collector, said to be Mr. Henry C. Frick, from his gallery at Knoke, Gainsborough's portrait of Elizabeth Linley, and her brother Thomas, painted at Bath in 1768, and also hear that the price paid was something like £40,000 (\$200,000).

These announcements, taken in conjunction with the number of famous old masters which have crossed the Atlantic during the last few years, leave no room for doubt that the private collections of the country are in the melting pot. Heavily hit by the death duties, scared at the land-taxes, and dreading still more oppressive legislation from the present government, noble and county families are rushing to realize their assets. The Coronation of King George will bring us a host of visitors from America, Germany and other art-buying lands. The political situation being what it is, one may safely predict that when these visitors take their departure, they will be followed across the water by a formidable number of masterpieces of art now languishing in the "stately homes of England." No year has yet offered such opportunity to the collector abroad, for at the present moment, infuriated at the threatened spoiling of his privileges, there is scarcely a peer with an art collection who would not lend a willing ear to a tempting offer.

The first exhibition of modern Swedish art ever held in this country will be opened April 22 at the Corporation Art Gallery, Brighton, by Count Wrangel, the Swedish Minister in London. This exhibition will remain open until July and will contain an important group of works by the master Anders Zorn, among them portraits lent by the Swedish Royal Family, as well as paintings by Bjork, Carl Larsson, Osterman and other distinguished painters.

The most notable exhibition opened this week is the collection of oils and water colors by Prof. C. J. Holmes, for-

merly editor of "The Burlington Magazine," and now Director of the National Portrait Gallery. Mr. Holmes is probably our most original and forceful landscape painter, a lover of simplicity, clear hewn design and light, pure color, and inspired to real majesty of presentation by the gaunt scenery of the Lake Country, whose more austere aspects he is unrivaled in interpreting.

One of the most important exhibitions of the coming month will be a representative collection of paintings by Gustave Courbet which is to open next week at the Stafford Gallery.

EARL SUES DEALER.

A special cable to the N. Y. Times from London says a judicial precedent, likely to have a salutary influence upon future transactions in works of art between private owners and dealers, was established by a recent judgment in favor of the plaintiff in an action instituted by Lord Chesterfield to set aside the sale to the defendant, Mr. Harding, a well-known London art dealer, of a suit of armor in the catalogue of the Holme Lacy sale last year, but which Lord Chesterfield was induced, by misrepresentation on the part of the defendant, to withdraw from public auction and to sell privately to him on behalf of an alleged private customer for \$10,000.

The story, briefly told, is as follows: The suit of armor, said to be by Jacob Topf, armorer to Queen Elizabeth, had been in Lord Chesterfield's family as far back as can be remembered; but neither his ancestors nor the present Earl ever realized its value, and the suit was allowed to be forgotten, hidden away in an attic in the family mansion.

When the sale of Holme Lacy in Herefordshire was decided upon, the armor was catalogued with other contents of the family seat, but before the date appointed for the auction, Feb., 1910, Mr. Harding approached Lord Chesterfield with the object of inducing him to withdraw the armor from the public sale, and said, in support of his suggestion, that a customer of his, "a very peculiar collector, who never purchased anything at public sales because he wished to keep secret the prices he paid," had offered to buy the armor for \$5,000.

"Such a price," added Mr. Harding, "could hardly be expected at the auction." Although Lord Chesterfield was at first unwilling, he finally allowed Mr. Harding's arguments to persuade him, and agreed to part with the armor by private sale for \$10,000.

A few months afterward, however, Lord Chesterfield heard that the armor which he thought had been sold to a private collector was, instead, in the hands of Mr. Harding, who was asking \$75,000 for it.

Realizing that the dealer had profited by his (Lord Chesterfield's) ignorance of the real value of the article, and that the story of an anonymous private collector had been made up for the sole purpose of preventing the armor from being put up for sale at public auction, Lord Chesterfield appealed to the courts.

The case has attracted enormous attention on account of the quite unusual spectacle of a noble Earl suing a tradesman and the number of aristocratic witnesses. The plaintiff's and the defendant's evidence was so contradictory that it was obvious that one of them was certainly fabricating his statements.

It was by no means easy to get at the truth, the defendant flatly denying the Earl's evidence to the effect that he had represented himself as acting on behalf of a private customer.

In summing up, Mr. Justice Warrington of the Chancery Division said that the social position of the plaintiff and of many of the witnesses had no bearing on the case. The evidence, however, satisfied him that the defendant, in his eagerness to acquire for himself the armor, had made untrue representations to the plaintiff with the object of obtaining the result for which he was anxious—namely, the withdrawal of the goods from a competitive sale.

His Lordship held that the defendant had failed to answer satisfactorily Lord Chesterfield's contention, that a contract obtained by this kind of trick must be set aside, and he therefore ordered that the armor be restored to its owner upon the repayment of the price paid, with 5 per cent. interest and reasonable expenses incurred by the defendant for repairs.

The costs of the action are to be borne by the art dealer.

PARIS LETTER.

Paris, Mar. 8, 1911.

From all appearances here the American exhibit for the Rome exposition is receiving very indifferent attention, and Mr. Morris having sailed direct from America to Italy, little is known regarding details. It is understood that the English exhibit in Rome has been hung for some days and the French work left for Rome some time ago, but no instructions have so far been given to the packer here to forward the American exhibits.

At the request of the American Government, H. O. Tanner's "Le Pèlerin d'Emmaüs" on which he won his second-class Salon Medal and was bought by the Luxembourg, will be exhibited at the Rome Exposition. The granting of such a request as loaning a picture from a State gallery is contrary to French regulations, seldom ever known to have happened, and never before granted to a foreign painter.

Messrs. Canessa have recently moved to new galleries at 125 Avenue des Champs-Élysées. The property formerly belonged to an old French family. The building erected by Levicomte in 1856 is decorated in front with four large figures by Millet. Since taking over the property, Messrs. Canessa have made great changes in the interior. They have reserved the first two floors as their apartments. These are decorated with stained oak dividing olive green panels and the floors are covered with a pearl-gray carpet.

On the ground floor is a sculpture gallery, containing among other exhibits, a French piece, Madonna and Child of the 3rd Century in stone, Isle de France; a child standing on a medallion by Agostino di Duccio, and a Hercules in marble of the Elinistico period. Opposite this gallery is the entrance hall with two large wood carved seats by Giovanni da Udine. In the grand salon on the first floor is a French Gothic tapestry, "La Seionevrie de Prol" of Charles VII, with coats of arms. The design is the Millefleurs; two terra cotta angels from Verrochio, enameled (polychrome) by Della Robbia; Syrian vases of the first period—Tolemario, Damascus pottery, Italian 15th Century pottery copied from the Orientalists and a bronze model for a large monument, which was never executed, of Alex Farnesi by Leoni-Leoni, mentioned by Herr Bode of Berlin in his publications. In the smaller rooms are antique Greek and Roman bronzes, Egyptian marbles and gold jewelry, among others a remarkable Greek bronze tripod incense burner 17 B. C., and two portraits by Nicolas Elias 1635. A 13th Century French wood carving of Louis IX, King of France, one of the 15th Century in polychrome, and a very rare wood carving by Leonardo da Vinci is also in polychrome. Of the Italian sculptures is a bas-relief, Stucco, polychrome by Rosselin, for 15 years exhibited in the Musée des Arts Décoratifs; Venetian Stone by Pietro Lombardi; a Florentine marble by Vitali, 1526; a man's head, attributed to Milano Sperandio, and a statue from Amodes.

On May 22, 23, 24, at the Galeries Georges Petit, the collection of the Russian Ambassador Nelidow comprising antique bronzes, terra cotta, marbles and gold jewelry, will be sold at auction.

Mr. E. Bourgey is to hold a sale early in May of a fine collection of Greek and Roman coins. While not very extensive most of the coins are in the best state of preservation. He has recently bought a well-known collection in Spain, including many valuable pieces,

mostly unpublished and which are very rare.

The collection of Maurice Masson is on sale at Bernheim Jeune's. It comprises some fine examples by Bessard, Carrière, Degas, Jongkind, Lebourg, Monet, Pissarro, Renoir, Rops, Sisley, and others by their contemporaries.

An exhibition of 18 numbers by Henri Le Sidaner is being held at the Galeries Petit. Although only opened three days, nearly all the pictures have been sold. This is not to be wondered at as the collection contains beautiful subtle color harmonies in yellows, greens and reds.

At the Galeries Petit the Société des Aquarellistes Français is holding its 33rd annual exhibition. The most important work is by Antoine Calbet with a dozen numbers, all charming in a scheme of beautiful delicate color. Mostly nudes, "Les Roses ont des épines," "Confidence" and "Bacchante" are worthy of special mention. Edgar Maxence exhibits "Automne" and "Musique" in minute detail but in a broad bold manner. At these same galleries F. C. Cachoud with 63 night scenes, Paul Lecomte with watercolors and Henri Jourdain with 44 drawings in color are all having considerable success.

The sale of 109 lots of the famous art collection formed by Baron Achille Seillière, who died in 1870, realized at the Georges Petit Gallery \$210,000. These 109 lots were left over for family reasons from the auction of 1890, which produced \$200,000. This sale shows a marked increase in values of Venetian sixteenth century bronzes and Louis XIV cabinet furniture. For instance, the price of \$37,000 was paid for a small bronze black patine Venetian bust, only twenty-three inches high, being a portrait of a Venetian nobleman with beard and luxuriant curls, signed "Antonius Gallus." This is probably a record sum for a bronze work of such small size. This bust was purchased by Baron Seillière for \$150 during the Second Empire.

BUFFALO (N. Y.)

In the North room of the Albright Gallery, the Richard Canfield collection of Whistlers is given an artistic setting. Entrance is through one of the smaller galleries, draped in rich tapestries, lent from Buffalo homes, and grouped through this ante-room are bits of sculpture, small bronzes mounted on slender pedestals, some of the small ones in glass cases on either side of the entrance door.

The lights have been softened in the Whistler room. Overhead stretches a soft canopy of cream-colored cheesecloth. The walls are draped with the same material, through which the grayish green and the grayish blue of the decorations show dimly. The center screen is draped in a golden brown burlap, and on this is Whistler's symphony in green and gold. "The Ocean," inclosed in a frame of Whistler's own, showing his familiar butterfly signature.

Ten water colors shown in the collection were chosen for Mr. Canfield by Whistler himself. The Venetian series of pastels has never been shown outside of New York before and includes the only nocturne Mr. Whistler ever did in pastel. The drawings number nine, some are very small; all are fascinating.

Miss Cornelia B. Sage, director of the Albright Art Gallery, has hung the Whistlers reverently, and her appreciation is shown in every detail of their arrangement. From the moment one enters the anteroom, he feels the subtle influence of the master. There is no jarring note, everything is harmonious, subdued; everything leads up to the Whistlers, making them the objective point in the beautiful museum.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Original works by Albert Sterner, to Mar. 25.

Beaux Arts Society Rooms—Annual exhibition by Independent Society. Opens Mar. 24.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Charles, 251 Fifth Ave.—The Charles Mannheim collection of art objects.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Edouard Manet from the Pellerin collection to March 31.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—Recent works by William Ritschel, to Mar. 30.

Gimpel & Wildenstein, 636 Fifth Ave.—Choice Spanish portraits.

Katz Galleries, 103 West 74 St.—Paintings by J. Campbell Phillips and drawings by Warren B. Davis, to Mar. 25.

Knoedler Galleries, 355 Fifth Ave.—A collection of 35 water colors by Winslow Homer.

Recent paintings by Augustus Koopman.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Paul Dougherty, William Sartain, Daniel Garber and F. Ballard Williams.

Metropolitan Museum—Special memorial exhibition of works by Winslow Homer.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special loan exhibition of arms and armor, to April 6.

Montross Gallery, 550 Fifth Ave.—Annual exhibition by "The Ten," to April 8.

National Academy of Design, 215 West 57 St.—86th annual exhibition, to April 16. Admission 50c. daily from 10 A. M. to 6 P. M., and 8 to 10 P. M. Sundays 1 to 6 P. M. Mondays free.

National Arts Club, 119 East 19 St.—Collection of antiques.

Walter Shirlaw Memorial exhibition.

National Sculpture Society, 215 West 57 St.—Memorial exhibition of works by J. Q. A. Ward, to Apr. 1.

Photo-Secession Galleries, 291 Fifth Ave.—Water colors by Cezanne.

Powell Gallery, 983 Sixth Ave.—Paintings by W. R. Leigh to March 25.

Salmagundi Club, 14 West 12 St.—Selected works by George H. McCord, to Mar. 25.

EXHIBITIONS NOW ON.
(See page 2.)

SAN FRANCISCO (CAL.)

At the Art Institute there are now shown 115 oils, water colors, pastels and crayons. One of the striking pictures is the "Evening at Lena," by Cadenasso. The exhibition by artists from southern California is larger than usual and has decided merit. Elmer Wachtel has several canvases, the best, "The Shadow on the Canyon." Frank Van Slocum has a full-length portrait of an actor in bright uniform, which attracted attention when shown in the N. Y. Academy. Among those who show water colors are Goddard Gates, Marian Kavanaugh Wachtel, De Neale Morgan and O. P. Hansen. The exhibition continues until April.

Bolton Coit Brown has had on exhibition at the Vickery galleries, a collection of paintings, among the most notable of which are "The Naiads," "Farm House in Winter," "The Sky-Rocket" and the "Waterfall," which last was seen in the Corcoran Gallery in the Winter of 1910. This artist's display was one of the chief features of the present exhibition.

OLD SILVER SALE.

A London cable to the N. Y. Sun says the sale of Joseph Dixon's collection of old English silver began at Christie's on Tuesday. "The Blacksmith's Cup," 11½ inches high, weighing over 30 ounces, dated 1665, brought \$20,500. A Charles I steeple cup and cover, 17 inches high, dated 1615-19 brought \$12,750.

Interior Decoration

Correspondence is solicited on all subjects in these columns.

Dr. Bashford Dean, curator of arms and armor at the Metropolitan Museum of Art, says in substance in his introduction in the catalogue of the present exhibition of medieval European arms and armor, which opened early last month and will continue to April 6, that this is the first exhibition of the kind in America of note—and is representative of the present generation of collectors of medieval armor as is shown by the list of the lenders, and is also indicative of revived interest in it for decorative purposes.

Previous exhibitions of interest held in America were those of the Ellis collection, the Dino and Rutherford Stuyvesant, and also that of Privy-Councillor Zschelle of Grossenhain which was shown at the World's Fair and also at Tiffany's.

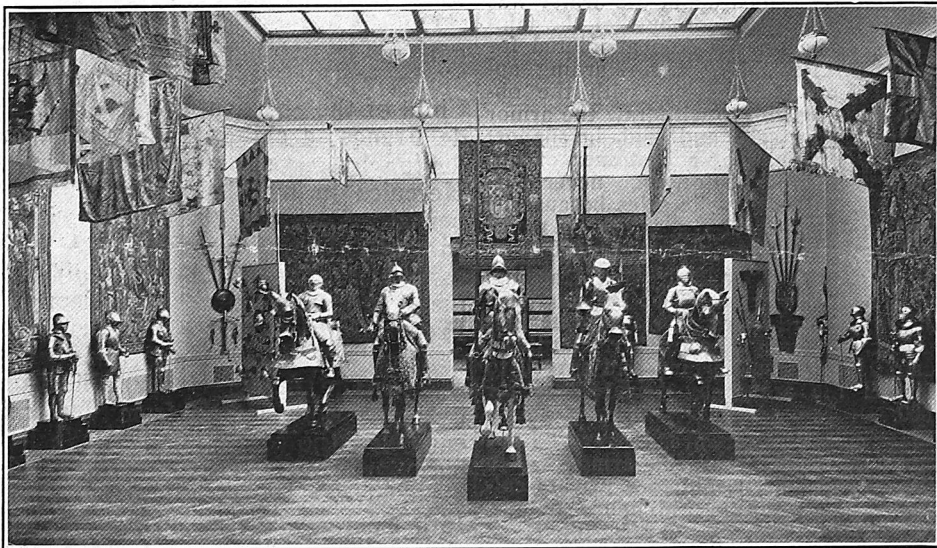
Those contributing to the present exhibition are Robert S. Blair, Amory S. Carhart, Bashford Dean, Robert W. de Forest, Mrs. Isaac M. Dyckman, William B. O. Field, George J. Gould, Henry G. Keasbey, Edward H. Litchfield, Philip M. Lydig, Clarence H. Mackay, Frank G. Macomber, Ambrose Morrell, J. P. Morgan, Howland Pell, T. J. Oakley Rhineland, F. S. Rook, Cornelius Stevenson, Mrs. Rutherford Stuyvesant and Alexander McMillan Welch.

"Until the end of the 18th century, however, they were universally conceded to have high rank among art objects, for while they remained in almost daily use, especially among the class to which art patrons belong, their merit could not fail to be recognized. The greatest artists contributed to design them and in former times a maker of armor was given rank of artist rather than that of artisan, while the works of master armorers were as carefully signed as contemporary paintings or bronzes."

Tapestries, as in the present exhibition, form an appropriate background as well as contemporary data in costumes for arms and armor, except, perhaps, where a complete panoply of arms is used—then a plain background is preferable.

"From the standpoint of the amateur," continues Dr. Dean, "each collection of armor resolves itself into types or forms which are specific in fairly definite epochs: 1st, Gothic or 15th century; 2nd, Maximilian (1500 to 1530); 3rd, later 16th century, and 4th, 17th century. Earlier armor which antedates 1400 is almost a negligible quantity and specimens dating from even the end of the 14th century are very rare.

A complete panoply was often used as decoration in the background of



GENERAL VIEW OF ARMS AND ARMOR EXHIBITION AT METROPOLITAN MUSEUM.

Of the private collections not represented in the present exhibition that of William H. Riggs contained in his Paris residence is perhaps the best known, the late Pierre Lorillard Ronalds had an interesting collection as well in Paris and in Dresden, the result of fifty years' search for rare examples, while in the home of Mr. Carlton Gates of Yonkers, a number of important arms may be seen, and in that of the late Henry Havemeyer in Westchester. The Giovanni Morosini collection still remains in his residence at Riverdale, while that of O. H. P. Belmont has been transferred by his wife from Newport to her New York home. Mr. Charles Yerkes owned a few but good specimens and Mr. Rutherford Stuyvesant a very important collection. A part of that belonging to Mr. William C. Pell was presented to the Museum in 1906 by his daughter, Mrs. Ridgely Hunt.

"Among collectors generally arms and armor have been classified as objects of art, indeed, hardly in less degree than ceramics, or sculptures, or bronzes, a fact which perhaps a layman can scarcely appreciate since they have long since been out of general use and partly on this account not in fashion.

Colonial portraits, and an old record shows where an armorer was brought to Hartford, Conn., and employed to prepare harness—indicating the utilitarian as well as decorative use of armor even in Colonial times.

CHICAGO.

The Friends of American Art have recently bought for the institute paintings by Childe Hassam, Arthur B. Davis, and Robert Henri.

These purchases are all very well, but the Friends should bestir themselves to get first rate examples of certain Americans whose works are rapidly disappearing from the market, says Harriet Monroe in the "Tribune." The Institute and the people of Chicago need the best Winslow Homer it is possible to find. We have only one painting by Whistler. Inness, Wyant, and Homer Martin are inadequately represented, except by loans, and Blakelock not at all. Among living artists Tryon and Dewing, Richard Miller and Frieske deserve to be honored and Albert P. Ryder, a painter little known, but one of the finest spirits and most imaginative creators in all our art. And there are others.

MINNEAPOLIS (MINN.)

The third annual exhibition of the Artists' League of Minneapolis closes today. There were 46 oils on view, and 15 artists were represented. Some of the noted exhibits were "The Mantle of Night," shown at the Corcoran Gallery; "A Portrait," and "The Workshop," by Robert Koehler, director of the Art School. Cadwallader Washburn showed very attractive etchings, among which were "Park—Cuernavaca, Mexico," and a "Wood Interior" in Maine.

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AROUND THE GALLERIES.

Mr. Emil Sperling of the Kleinberger Galleries, No. 12 West 40 St., sailed on the Kronprinz Wilhelm on Tuesday last for Paris.

The friends of M. Jacques Seligmann and family in New York have received the faire parts of the marriage of his daughter, Mlle. Emilie Seligmann, to M. Fernand Falco, a son of M. and Mme. Alphonse Falco, which took place in Paris on Wednesday, March 8.

A good assortment of early Egyptian bronzes has been received at the Kelekian Galleries, No. 275 Fifth Ave.

Dr. Paul Mersch, son-in-law of M. Charles Sedelmeyer has arrived from Paris and is at the Hotel Savoy.

An exhibition of recent oils by Augustus Koopman opened at the Knoedler Galleries, No. 355 Fifth Ave., on Thursday, and will continue there through Mar. 25. Notice will be made next week. The artist has had a great success with his exhibition just closed at the Philadelphia Art Club. A reproduction of one of Mr. Koopman's representative works appears on the front page of this issue.

The annual exhibition of "The Ten American Painters" opened at the Montross Galleries, No. 550 Fifth Avenue, yesterday, to continue through April 8. Notice will be made next week.

The exhibition of paintings by Davis, Dougherty, Garber, Sartain and Williams, at the Macbeth Gallery, No. 450 Fifth Avenue, noticed elsewhere in this issue, will close on Wednesday next, March 22. It will be succeeded by a display of selected works by five American artists, to open on Thursday, March 23.

Recent oils by William Ritschel will be on exhibition at the Folsom Galleries, No. 396 Fifth Avenue, from Monday next, March 20, through March 30.

The paintings, drawings, oriental art objects, and studio properties, etc., left by the late John La Farge, and which the artist in his will gave plenary powers to his executrix, for many years his secretary, Miss Grace Edith Barnes, to dispose of, will be placed on exhibition at the American Art Galleries late next week, probably on Friday, and will be sold there at auction on the afternoons of March 27-30. Miss Barnes announces that the auction will be the final sale of the artist's effects, and that all the works catalogued as executed by La Farge himself were not in any way produced by his assistants. This is a very important announcement, as it is a matter of record that Mr. La Farge employed assistants constantly, who did much of the work upon many of his compositions. The collections, of course, are exceedingly varied, and include religious and purely decorative designs, a number of his South Sea and oriental watercolors, studies for stained glass windows, and especially and

most interesting, some 200 framed drawings and 100 more unframed, never before shown in public. A feature of the collection is a huge bronze statue of Kuan-yin, the Chinese Goddess of Mercy. There is also a set of eleven XVI century silk kakemonos and a set of 12 paper kakemonos. The pictures do not play a large part in the collections, but include the "Centauress," "A Garland," and, as said above, a number of the South Sea and Japanese watercolors, with a few lithographs and etchings by modern French artists. Sentiment will play a large part in the La Farge sale, as the dead artist had many admirers.

Some 26 modern reproductions by the well known artisans Hermann Ratzersdorfer of Vienna, and Moritz Keller of Berlin, of famous antiques in European collections, collected by an amateur and client of the American Art Association, and arranged by Mr. Horace Townsend, who writes an introduction to the catalogue, will be sold at auction at the American Art Galleries this afternoon at 3 o'clock. The rock crystal reproductions, and those of the old drinking horns in precious metals by Ratzersdorfer, a Viennese Gem Cutter, and the carved ivories by Keller, are exceptionally good.

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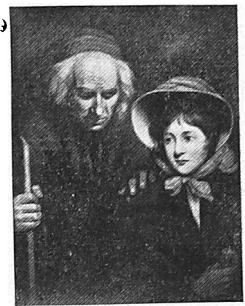
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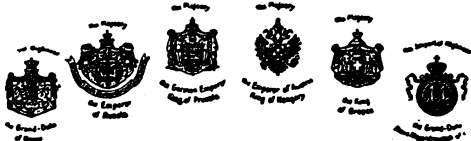
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